

"MACBETH" IN A NEW STYLE.

The Rev. Mr. Bellows, an English clergyman, who, it will be remembered, was Fechter's tutor in his present playing language, has been giving what he calls "Readings" from Macbeth. The Saturday Review has an amusing criticism on the performance, from which we make a few extracts:—

We must once more inquire why, if Mr. Bellows wishes to act, he does not go upon the stage in the usual way? If the indelicacy of his clerical orders be the obstacle, we recommend his case to the sympathetic consideration of Mr. Gladstone. He seems to be smitten with a stage madness which must gradually overpower the resistance of his reason. He read Hamlet from a table, with the assistance of silent figures who gesticulated on a stage above him. He has mounted to the stage and reads Macbeth with the assistance only of a chorus, and while calling himself a reader, he largely appropriates the province of the actor. There is no room for a chorus in Othello, but if there were we should fear that Mr. Bellows in his histrionic frenzy would single out one of the ladies who composed it, and would address her in language which certainly ought not to be applied to any young person of respectability unless it is considered in her wages. Without intentionally selecting a "Desdemona" or "Emelia," it might easily happen that Mr. Bellows, in his frenzy, might, right direct, or appear to direct, strongly personal observations to the chastity or fidelity of a lady who was neither a Venetian wife nor any other questionable personage, but merely a well-trained singer with a good voice. Mr. Bellows, we need not say, has neither sword nor shield; and viewing him on the side of art, we should calculate that he might be doubled up by a very moderate hit in what is technically called the bread basket. Mr. Bellows, in fact, is not as young as he was, and has gone considerably out of training. Yet he evidently thinks that a combativeness of spirit may in some manner be assumed for the last scene of Macbeth, and the source of his conception of this part of the character would seem to be the prize ring rather than the school of arms. As he utters the words "Yet will I try the last," he assumes an attitude which suggests to the spectator that he is about to try the left. And as he moves from the desk in the centre to the side of the stage, exclaiming, "Lay on, Macduff," we feel that he might properly have said, "Before my body I throw my warlike right," since he seems to be preparing to stop a blow of "Macduff's" with his right and return it with his left. Mr. Bellows at this moment looks much more like a prize-fighter than he does like a king or general, and yet he looks very unlike a prize-fighter indeed. The hands, as we have said, are held somewhat in the manner of the ring, but the motion of the body is rather that of a nurse-maid carrying a baby, and the legs are not planted on the ground with that combination of lightness and firmness which professors of the noble art of self-defense desire to see exhibited by their pupils. We would recommend him, before he begins his provincial tour, to take a few lessons in the use of the weapon which he selects; and if that weapon be the fist, we are able to assure him, on the best possible authority, that private lessons in boxing are given to gentlemen by several professors, by whom gloves and every requisite, including a mop if necessary, will be provided.

But Mr. Bellows reads a large part of the speeches of "Lady Macbeth" besides those of her husband; and it certainly appears rather strange that he should choose to do so when he might select male characters from the whole of Shakespeare. Mr. Bellows acts the celebrated sleep-walking scene as if he really intended to compete with the great actresses who have thrilled spectators by performing it. A lighted lamp is placed upon the table, so that Mr. Bellows may take it in his hand and go off with it at the proper moment. We are tempted to inquire why Mr. Bellows does not assume a frilled night-cap for the same occasion. He takes the lamp and moves away with a sort of gliding step which suggests to the spectators not so much "Lady Macbeth" as "Mr. Pecksniff," flutteringly, strangely attired, on the top landing, and expressing a desire to see "Mrs. Todgers'" idea of a wooden leg, if quite agreeable to that lady.

As we have already said, there is no dumb show in Macbeth, as there was in Hamlet, but the stage is partly occupied by the ladies and gentlemen who are to sing Locke's music when the time arrives, and who in the meanwhile sit quite still and look straight forward. In the next play that Mr. Bellows takes in hand there will be no chorus, and he will be in the middle of the stage alone, looking as desolate as a boiled leg of mutton without trimmings. Not that Mr. Bellows will feel in the least degree uncomfortable in solitude, but on the contrary, we shall expect to see him improving the opportunity thus afforded by striking attitudes in all parts of the stage. For the present he is restrained in his movements by the fear of tumbling over the benches of the chorus, but when this impediment is removed we quite believe that he dares do all that may become a man, and much also that may not. But if he chooses to stand up in the hearing of some scores or hundreds of people, and state that he has given suck, and knows how tender 'tis to love the babe that milks him, we can only observe that tastes are various. It should be remarked that Mr. Bellows does not imitate the practice of a lady who, when she lately played "Lady Macbeth," pronounced the words "I have given suck" in a confidential whisper, as if she were mentioning to her husband something which had been a secret even from him before. We are not without hope of seeing him act "Desdemona" in bed and "Othello" out of bed at the same moment, and indeed it would be difficult to anticipate a which character he would give the preference.

The Hindoo Drama.

The Hindoo drama was opened to Europeans, nearly a century ago, by Sir William Jones' translation of its masterpiece, Sakuntala, of which Goethe expressed the highest admiration. In 1827 Professor Wilson published "Select Specimens of the Theatre of the Hindoos," whose first play, the celebrated Toy-cart, affords some indications whereby to estimate the date of the golden age of the Indian drama. Buddhism still exists among the characters of the piece, but has lost its ascendancy, and Siva is the chief object of worship. These and other signs are believed to point to the fourth century of our era for the date of the dramas in question; whilst Kalidasa, the greatest of the succeeding Sanscrit dramatic poets, is held to have flourished about A. D. 500. Hindoo drama are neither tragedies nor comedies. The grave and the gay mingle in turn; but none of them end in death, either on the stage or behind the scenes; and Eastern decorum shows itself in the prohibition of eating, kissing, or sleeping, before the public. They are, in short, very much

what they call themselves—"poems which can be seen." Stage-scenery there seems to be none. The acts of the drama might not be less than five, nor more than ten. Intervals too long to be imagined in the acts were understood to take place between them. Men and gods were made to speak Sanscrit; women and slaves spoke Prakrit, a language bearing to Sanscrit the relation of Italian to Latin. Married women having passed the age of beauty being in Hindoo imagination mere cumberers of the ground, cultivated heroes appeared in India as in Greece, and the Toy-cart presents us with its Aspasia. There are certain conventional characters on the Hindoo as on the classic and romantic stage—among them the "Vita," or parasite, and the "Vidushaka," or buffoon. The number of existing Hindoo dramas is now small; whether many have perished or few were ever composed, is unknown. The Toy-cart is by an unknown author. Three dramas are attributed to Kalidasa, and three more to another admired poet, Bhavabhuti. Sakuntala appears to be recognized as the most beautiful; but in it, as in all the rest, the use of supernatural machinery is so exorbitant, that, to confess the truth, we find it hard for the slow Western imagination to permit of much interest in its plot. Several centuries later than the age of Kalidasa was written another Indian drama of an entirely different description. Its author was a poet named Krishna Misra, supposed to have lived in the twelfth century A. D., and the object of this work was the establishment of Vedanta doctrine. It is, in fact, a religious allegory, as complete as the "Holy War" or "Pilgrim's Progress," and its name signifies "The Rising of the Moon of Awakened Intellect," and the drama, *waite personae*, are Delusion, the king, with his subjects, Love, Anger, Avarice, etc., and his allies, Hypocrisy, Self-importance, and Materialism, and on the opposite side Reason with an army of Virtues. The struggle between the rival forces is sharp; but finally Tranquillity enables Reason to harmonize with Revelation, and thereupon the Moon of Awakened Intellect arises and shines.

Pet Monkeys.

We quote from Professor Frank Buckland's "Animal World" the following account of two of his household pets:—"I have two monkeys, of whom I am exceedingly fond. Their names are 'Hag' and 'Tiny.' The Hag's original name was 'Fanny,' but she has so much of the character of a disagreeable old woman about her that I call her the 'Hag.' Tiny is a very little monkey indeed, not much bigger than a large rat. My friend Bartlett brought her to me from the Zoological Gardens as a dead monkey; she was 'as good as dead'—a perfect skeleton, and with but little hair on her. She arrived tied up in an old canvas bag. I put her into the Hag's cage. The old lady at once 'took to her,' and instantly began the office of nurse; she cuddled up poor Tiny in her arms, made faces, and showed her teeth at anybody who attempted to touch her. Tiny had port-wine negus, quinine wine, beef-tea, egg and milk—in fact, anything she could eat; and the Hag always allowed her to have 'first pull' at whatever was put into the cage. In time Tiny stood up, then began to run, her hair all came again, and she is now one of the most wicked, intelligent, pretty little beasts that ever committed an act of theft. Steal? Why, her whole life is devoted to stealing, for the pure love of the thing.

"The moment I come down to breakfast I let out the monkey. I keep a box of sardines specially for the Hag, who immediately helps herself, and sits on the table grunting with pleasure as she licks her oily fingers. The moment Tiny is let loose she steals whatever is on the table, and it is great fun to see her snatch off the red herring from the plate and run off with it to the top of the bookshelves. While I am getting down my herring, Tiny goes to the breakfast-table again, and if she can, steals the egg; this she tucks under her arm and bolts away, running on her hind legs. This young lady has of late been rather shy of eggs, as she once stole one that was quite hot, and burned herself. She cried out, and the Hag left off eating sardines, shook her tail violently, and opened her mouth at me, as much as to say, 'You dare hurt my Tiny!' If I keep too sharp a lookout upon Miss Tiny, she will run like a rabbit across the table and upset what she can. She generally tries the sugar first, as she can then steal a bit, or she will just put her hand on the milk-jug and pull it over. If she cannot get at the sugar-basin or milk-jug, she will kick them with her hind legs, just like a horse, and knock them over as she passes.

"Tiny and the Hag sometimes go out stealing together. They climb up my coat and search all the pockets. I generally carry a great many cedar-pencils; the monkeys take these out and bite off the cut ends; but the great treat is to pick and pick at the door of a glass cupboard till it is open, then to get in and drink the hair oil, which they know is there. Any new thing that arrives they must examine, and when a hamper comes in I let the monkeys unpack it, especially if I know it contains game. They pull out the straw a bit at a time, peep under the paper, run off crying in their own language, 'Look out there's something alive in the basket!'

"The performance generally ends by their upsetting the basket, and, if they turn out a hare, they both set to work and 'look fleas' in the hare's fur. I once received a snake in a basket, and I let the monkeys unpack it; they have a mortal horror of a snake. When they found out the contents of the hamper they were off in double-quick time, crying 'Murder! thieves!' and it was a long time before they would come down from behind the casts of salmon on the top of the bookshelves.

"There is no trouble to catch the monkeys. I have only to open the door of the cage and say, 'Cage, cage! go into your cage! quick march!' and they go in instantly, like the good beasts they really are. The parrot has caught up these words, and, when the monkeys are running about, often cries out, 'Cage, cage! go into your cage!' but the little wretches do not care for old Paul. They sometimes attack her. Tiny steals her seed, and, while she is pecking at the little thing, the Hag will pull her tail from behind. Luckily, the monkeys are afraid of a stuffed Australian animal that hangs in my room. When I have any specimens or bottles that I do not want the monkeys to touch, I simply set down the 'bogies' to act as sentry, as I know the monkeys will not come near it.

"Tiny is very attentive to the Hag, and cries bitterly if she is taken from her. She takes great liberties with her—climbing up by means of her tail when it hangs down in a convenient, rope-like manner. She also takes much of the products of her thieving to the Hag's cage when she is shut up, and pokes papers through the bars of the cage. These the old thing tears up into shreds to pass away time.

"Although my monkeys do considerable

mischief, yet I let them do it. I am amply rewarded by their funny and affectionate ways. If any of my readers have monkeys, and want to get them tame, they should give them the run of the room, and let them out at meal-times to eat and pick what they like. Summer and winter they should wear green-baize jackets."

SPECIAL NOTICES.

NOTICE IS HEREBY GIVEN TO THE subscribers to the Capital Stock of THE PRO. PLET. BANK that a meeting will be held at 14 S. SIXTH Street, on THURSDAY, the 24th day of May next, at 10 o'clock A. M., for the purpose of electing a Board and electing officers and directors.

CHARLES A. MILLER, R. D. BAROLAY, J. B. BAROLAY, Secretaries.

CAMDEN AND AMBOY RAILROAD AND TRANSPORTATION COMPANY.

OFFICE, TRENTON, N. J., April 11, 1870. The Annual Meeting of the Stockholders of the Camden and Amboy Railroad and Transportation Company will be held in Trenton, New Jersey, at the Company's Office, on Monday, the 24th day of May, 1870, at 10 o'clock A. M., for the election of seven Directors to serve for the ensuing year.

Secretary G. A. R. VANDERKAM, Co.

GOOD SPRING RAILROAD COMPANY, OFFICE, No. 227 S. FOURTH Street, PHILADELPHIA, April 11, 1870.

The Annual Meeting of the Stockholders of this Company, and an election for President and six Managers, will take place at the office of the Company on MONDAY, the 24th day of May next, at 11 o'clock A. M.

ALBERT FOSTER, Secretary.

NORTHERN LIBERTIES AND PENN FORTNTH Street, PHILADELPHIA, April 11, 1870.

The annual meeting of the Stockholders of this Company and an election for officers to serve for the ensuing year, and until others shall be elected, will be held at the office of the Company on MONDAY, the 24th day of May next, at 11 o'clock A. M.

ALBERT FOSTER, Secretary.

SCHUYLKILL AND SUSQUEHANNA RAILROAD COMPANY, Office, No. 227 S. FOURTH Street, PHILADELPHIA, April 11, 1870.

The annual meeting of the Stockholders of this Company and an election for President and six Managers will take place at the office of the Company on MONDAY, the 24th day of May next, at 12 o'clock M.

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By virtue of a Writ of Levari Facias to me directed will be exposed to

PUBLIC SALE, AT THE HOTEL OF JOSEPH YARNALL, Delaware.

ON SATURDAY, The 24th day of April, A. D. 1870, at 2 o'clock P. M. the following described

REAL ESTATE, VIZ.:

All that certain tract or parcel of land called the Miss House Farm, situate and being in the hundred and county of New Castle, in the State of Delaware, near the town of New Castle, and which is bounded and described as follows, to wit:—Beginning at a point in the centre of the road leading from New Castle to HARRINGTON, opposite a stone set on the north side of said road, and at the distance of 17 1/2-100 perches from a ditch dividing the land hereby to be conveyed from land now held by T. Tasker, formerly a part of Stincham farm, thence along the centre of the said road north 75 degrees, west 15 1/2-100 perches to a point in the said road opposite the middle of the ditch aforesaid, thence along the middle of the ditch aforesaid north 37 1/2 degrees, west 54 5/8-100 perches, thence north 45 1/2 degrees, west 47 5/8-100 perches, north 38 1/2 degrees, east 32 4/100 perches to the centre of the New Castle and Frenchtown Railroad, thence along the line of the said road, westwardly to the line dividing this land from land of the heirs of Robert Burton, deceased, thence with the said dividing line south, nine degrees, west 73 1/2 degrees, north 75 1/2 degrees, west 10 1/2-100 perches, south 30 degrees, west 52 perches, south 75 1/2 degrees, east 2 5/8-100 perches, south 24 degrees, west 39 2/100 perches, to the Marsh Bank, and continuing the same course 12 5/8-100 perches to low water mark on the river Delaware, thence by the line of low water mark up the said river to a point opposite to the stone on the side of the Hamburg road aforesaid, and thence by a line at right angles to the said road, to the centre of the said road, and thence beginning, containing of upland and marsh eight-four acres more or less.

Seized and taken in execution as the property of Charles W. Grant and Isabella his wife, and William H. Paddock and Laura his wife, and Elmer Clark, terre tenant, and to be sold by

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Sheriff's Office, New Castle, April 4, A. D. 1870. [12104]

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LEGAL NOTICES. IN THE DISTRICT COURT OF THE UNITED STATES FOR THE EASTERN DISTRICT OF PENNSYLVANIA.—THOMAS W. SWEENEY, of Reading, in the County of Berks and State of Pennsylvania, in the said District, a Bankrupt, who formerly carried on business in Philadelphia, Pa., under the firm name of T. W. Sweeney, Jr., said firm being composed of himself and E. Hollman and Isaac Wells, both of Minersville, Pa., having petitioned for his discharge, a meeting of creditors will be held on the 19th day of April, A. D. 1870, at 2 o'clock P. M., before Register H. MALT